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# KERAMIC STUDIO

## ANNIVERSARY NUMBER

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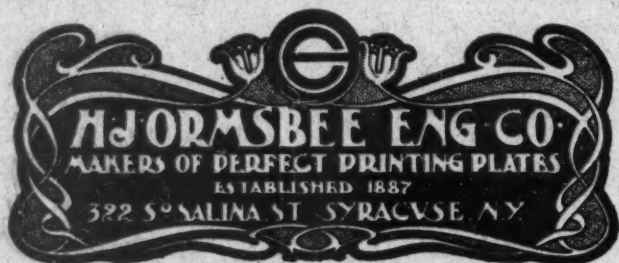
A MONTHLY MAGAZINE FOR THE POTTER AND DECORATOR.



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A MONTHLY MAGAZINE FOR THE  
POTTER AND DECORATOR

Volume Seven

MAY 1905 to APRIL 1906 INCLUSIVE

KERAMIC STUDIO PUBLISHING CO,  
SYRACUSE, N. Y.

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## KERAMIC STUDIO

### KERAMIC STUDIO

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FOR THE  
DESIGNER ... POTTER ... DECORATOR ... FIRER  
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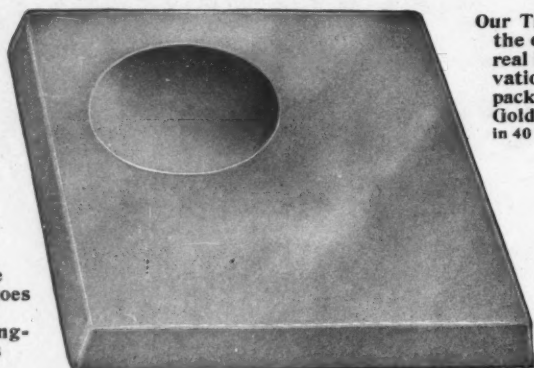
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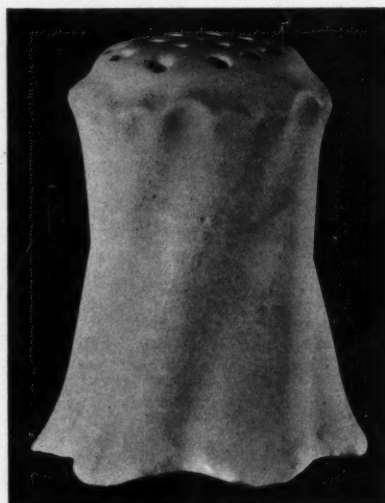
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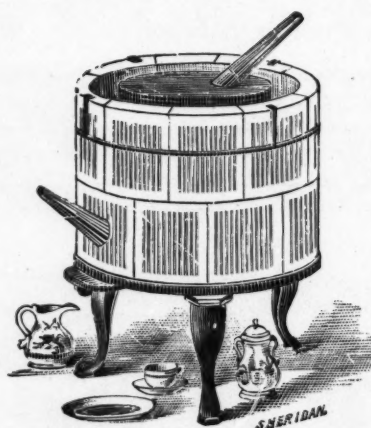
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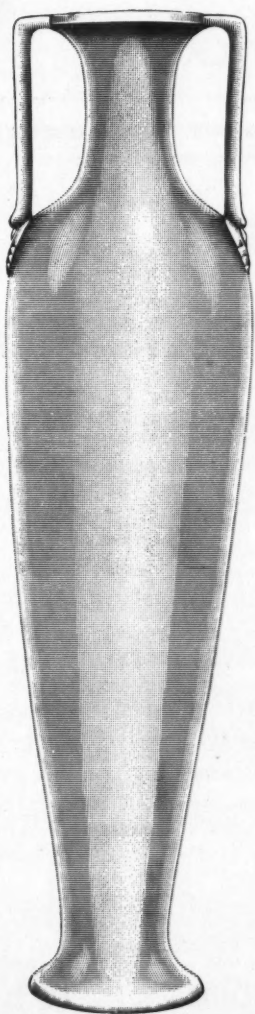
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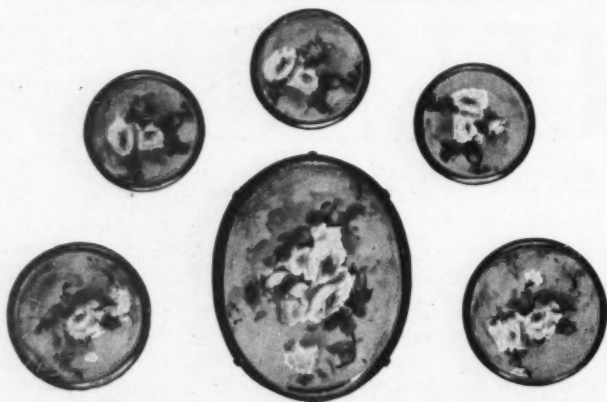
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# KERAMIC STUDIO

Vol. VII, No. 1

SYRACUSE, NEW YORK

May 1905



THE Problem of the water pitcher in Morning Glories was a popular one and many interesting solutions were offered, the weakest points with most competitors being the shapes of the pitcher and the handle. A water pitcher should be "fat and squat" so that it can hold a good supply of water and a large piece of ice, the handle should be simple and strong and large enough to get a good grasp. The top of the pitcher should curve inward slightly, this gives strength and avoids cracks and nicks.

The first prize was awarded to Minna Meinke, Rockville Center, L. I. The grey tones were finely balanced, the color schemes clever and original, the shape good although it might have closed a little at the top. The border was in good proportion to the piece, the design cleverly handled and simply treated.

The second prizes were awarded to Hannah Overbeck, Cambridge City, Indiana, and Austin Rosser, Butler, Missouri.

Miss Overbeck's pitcher was good in shape though the handle might have been better. The proportion of the border to the piece was also good, the design cleverly conventionalized from the morning glory seed, the balance of greys was good although the grey of the main motif was a little too strong.

Miss Rosser's pitcher was good in shape but the handle was too small and the mouth would not hold water an inch from the top. The greys were good and the design clever but not so restful as the other second prize.

Mentions were given to Ophelia Foley, Mary Overbeck, Minna Meinke, Austin Rosser and Alice Sharrard.

Miss Foley's color schemes were very fine, perhaps the best of all, but the designs were not restful, the lines moving in too many directions and the shapes of the pitchers were not very good and appropriate rather to a milk pitcher than to a water pitcher.

The pitchers submitted by Miss Mary Overbeck were better in shape but the handles were not well thought out. The designs were simple and good and the color schemes fair.

Miss Meinke's second pitcher was similar in shape to the prize one, though the handle was not so good and the greys not so well balanced, or the design so harmonious, the treatment was rather Egyptianesque both in drawing and color which was in rich green, blue and black.

The second pitcher by Miss Rosser was rather a milk pitcher and the mouth had the same defect as the second prize. The conventionalization was very clever.

Miss Sharrard's pitcher was also for milk rather than water, but as it was submitted without a color scheme it was impossible to judge of its full value.

We missed some of our old good competitors and hope they will enter the lists again.

The Problem for the September competition, closing July 15th, will be a marmalade jar with a conventionalized decoration of bees. Studies of the wasp from "Art et Decoration" in this issue will be suggestive in this connection. The bee motif may be used alone or in combination with any floral motif. One section at least must be given in color.

## LEAGUE NOTES

THE annual meeting will be held on the 10th and 11th of May as previously announced, but the date of the opening evening reception will be the 11th instead of the 9th of May.

The erection of a Fine Arts Building at Portland has given us more time, and we now hope to speed the Traveling Exhibition on its way before responding to that call. Mrs. Cross will keep members informed regarding it.

In the course of a week or ten days, the schedule for the Traveling Exhibition will be mailed to the clubs by Mrs. Bergen, Chairman of Transportation. The first nine places are listed, according to request, and time arrangements for others that have given no preference will be made with utmost care. The cordial replies to her letters augur well for our future.

BELLE BARNETT VESEY,  
President.

\* \*

## THE BEGINNER IN CONVENTIONAL WORK

[CONTINUED]

THE same method is followed where several colors or tones are desired. Where it is advisable to use a gold outline, the enamel or color had better be first fired as it takes skill and practice to put on a fine gold outline; if raised paste for gold is to be used it may be put on for the first fire after the decorator has gained a steady hand, then it may be gilded in the second fire, at the same time retouching the enamel or color where needed. However, after practice, the entire work can be done in one fire; when the enamels or colors are thoroughly dried the paste outline may be put on, avoiding touching; then where the paste is thoroughly dried the gold may be put on in two coats—for a flat gold outline three coats are safer.

When soft enamels are to be used it is better to do the raised gold work first and fire it, then put in the enamels, a second fire for soft enamels should be avoided although some stand a second fire.

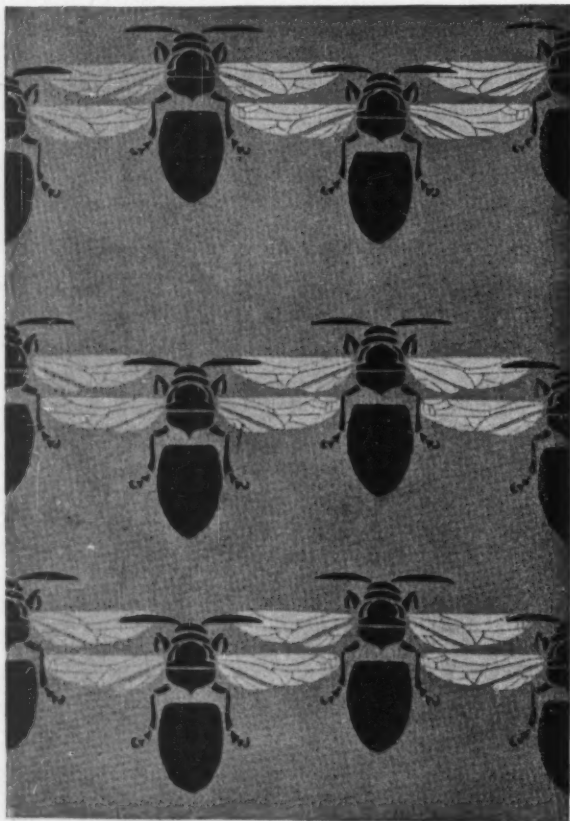
If the design is to be executed in lustre and gold with black outlines the method to follow is to put the lustre wherever desired, dry and clean off where the lustre overlaps the drawing, then put in the gold background or parts of design; dry thoroughly, clean out the outline with a knife or pointed stick where necessary. Then go over the outlines with your black paint twice before firing.

If the design selected is one of those carried out in the soft harmonies of the latest schools of decoration, the procedure is as follows: Tint the plate all over a soft cream or whatever prevailing tone you may have selected, sometimes the border is tinted a deeper tone than the center of the plate. After this is fired, draw your design and fill in the colors of the design, and if it is necessary go over the background color also. Then take your powder color and dust it over the painted portions to bring them together. An example will better illustrate this method. Take the bowl of the prize design child's set by Marie Crilley Wilson in the December KERAMIC STUDIO. First tint all over a soft cream tone and fire. After firing draw the design delicately with India ink, use as large a square shader as convenient, so as to avoid show-

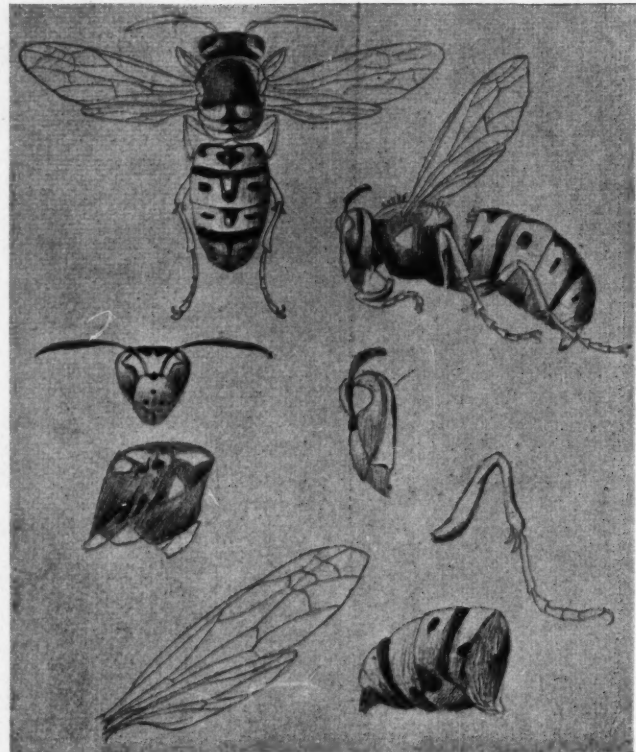
ing brush strokes, and lay in the house and grass plot with a thin wash of yellow brown, the roof, path and horizon line of trees with a thin wash of pompadour, the trees and outlines with royal green or moss green. Then take the yellow brown powder color and dust lightly over the entire border as much as the painted color will hold. After firing tint the plate delicately all over with pearl grey and then dust it with the same color and fire, if you find then that you have greyed your color too much you can repeat the work of the second fire. It is only by repeated fires that the desired softness of texture will be obtained. Any other color scheme can be worked out in the same way.

When heavy dusted color is used in a design it is always best to do the dusting first where desired, then clean out the parts not to have the dusted color. Do not dust too heavily or it will chip if not in the first, then in a later fire—rely on repeated dustings to get the desired depth of color rather than try to get it in one dusting. When gold grounds are used, they should be put on last and usually require two good coats for the first fire and one good coat in the second fire. Gold outlining may be done only on the white china or on fired light tones, or by the use of paste for raised gold. If enamel jewels are used, the paste settings are fired first and the enamel put in after the paste is gilded. Black outlines as well as gold usually require to be gone over twice, the second time being after every thing else is finished.

When used in combination with lustre, mix the powder black with a thin syrup of sugar and water, then the outline can be put right on the lustre without any danger to the latter. Unless extreme care is taken turpentine will run a little on the lustre and make a white edge to the outline. Directions for raised paste will be found in the January, 1905, KERAMIC STUDIO. An article on Enamels will be published next month.



DESIGN OF WASPS FROM "ART ET DECORATION"



STUDY OF WASPS FROM "ART ET DECORATION"

#### TREATMENT FOR PITCHER IN MOUNTAIN ASH BERRIES—(Supplement)

K. E. Cherry

**OUTLINE** design with black, and fire. Second fire. Light leaves: Moss Green, two parts; Grey for flesh, one part. Dark leaves, add to the above for light leaves, Brown Green. Berries: Yellow Red for lights, Blood Red for shadows.

Third fire. Oil the pitcher with special oil, pad this quite well, and when tacky (almost dry), dust through border, with mixture of three parts Pearl Grey, one part Yellow Brown. Below border with mixture of two parts Pearl Grey, one of Meissen Brown, one of Grey for flesh; use same color for handles and bottom.

Fourth fire. Retouch berries and leaves with same colors as used when laying them in, and strengthen the lower part of pitcher and very top edge and handle with mixture of Yellow Brown one part, Brown Green one part, Shading Green one part, and one of Grey for flesh.

#### NEW YORK EXHIBITION

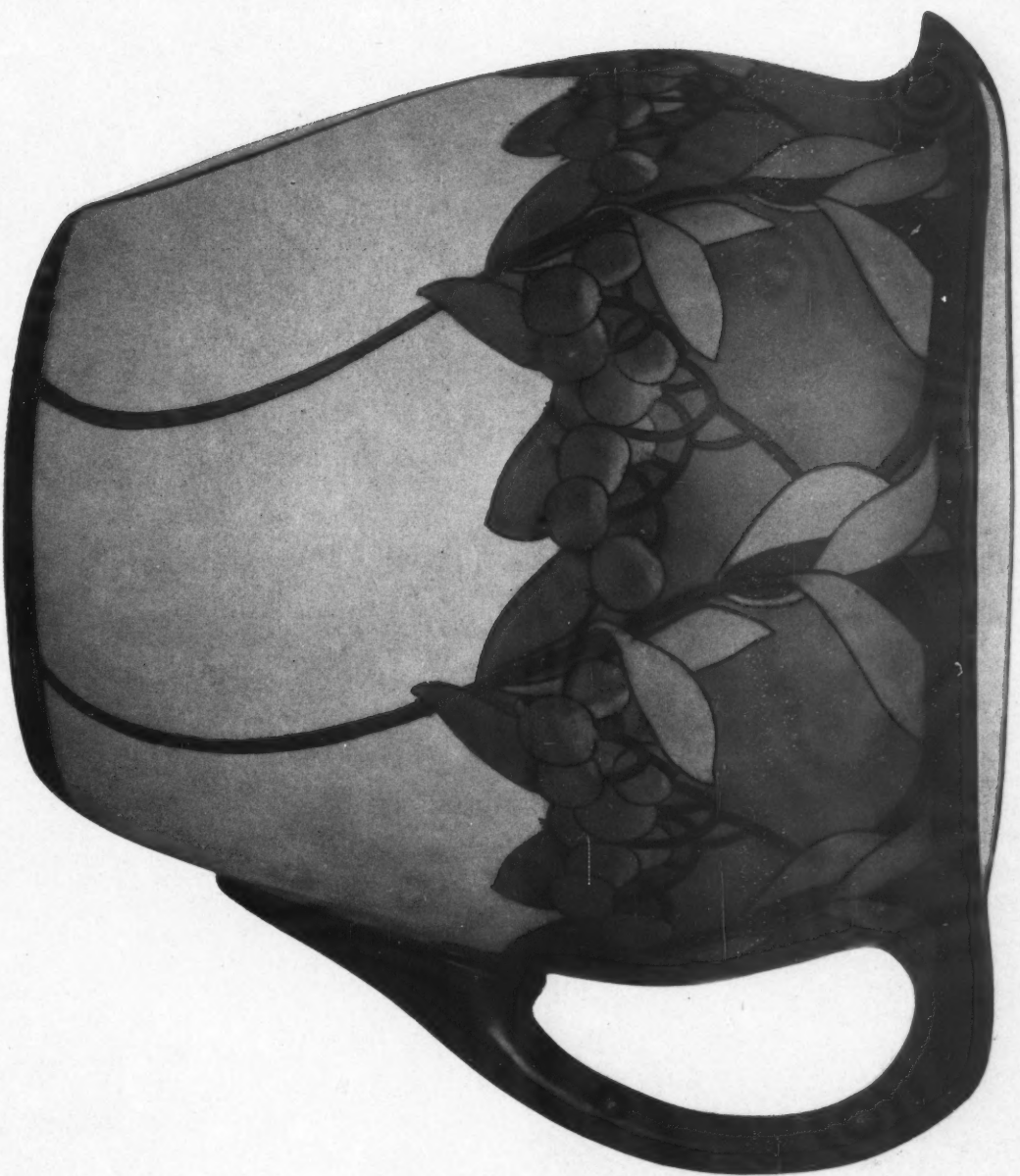
An account of the exhibition of overglaze painting and pottery at the National Arts Club will be given in June issue. The exhibition will last until May 8th.

#### MORNING GLORY

F. B. Aulich

**THIS** frail but beautiful flower is not universally a favorite as the rose is, still I think it is so wonderfully delicate that one can not help admiring it. The center is the hardest part to paint. Use Rose for the lighter flowers and buds, Turquoise Blue, Dark Blue and Blue Violet for the dark. The background should be kept in airy colors like Blue Green, Yellow Green and Grey for white roses.





MOUNTAIN ASH—K. E. CHERRY

MAY, 1905  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N. Y.

BERNARD BERNARD







MORNING GLORY—F. B. AULICH

## TEA AND COFFEE CUPS

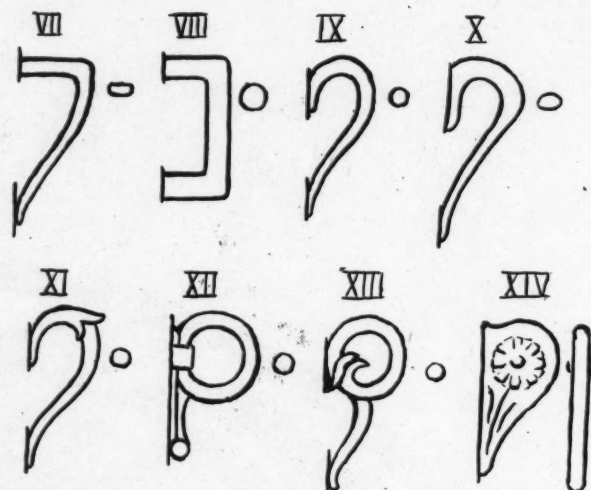
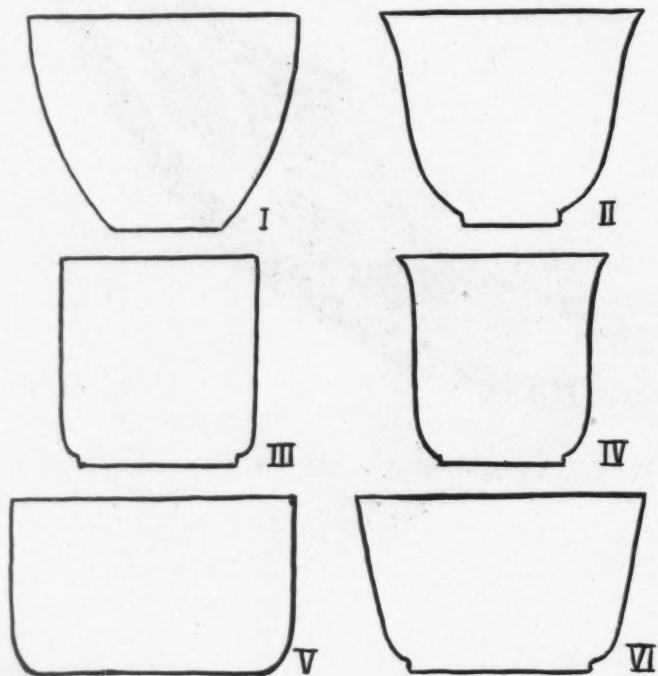
Charles F. Binns

IN the recent competition for a design for the decoration of a tea cup and saucer it was expressly stated that the shape of the cup itself was not part of the competition. The drawings sent in, however, suggest to a practical potter the idea that many persons who design decorations for pottery have but little idea of the methods by which pottery is produced or of the conditions obtaining in its manufacture.

In designing a decoration the first requirement is a knowledge of the form to which the surface treatment is to be adapted. This form should be a natural outgrowth of the method of manufacture and of the nature of the material itself. Every substance which is used by the artisan has its possibilities and its limitations, every method has, likewise, the same. By a process of elimination and evolution certain methods are applied to certain wares and a knowledge of these is the first need of the designer.

Cups are made by two processes, on the wheel or by casting and in both cases it is advisable if not absolutely necessary that the piece should be removable from a mold which is in one part. This means that no part of the cup is of larger diameter than the top and also that no part shall be so undercut as to bind in the mold. Molds can be divided vertically into two or three parts but this entails great expense in the manufacture. In the case of cups made on the wheel the use of the turning lathe makes it possible to change the outline quite appreciably after the cup leaves the mold. For instance in shapes II and IV a roll foot could be made by allowing a sufficient substance in the making and having the foot shaped by the turner.

A cup intended for casting should have as simple a foot as possible. The inside line of a cast cup is parallel to the outside line so that a prominent foot means a deep recess inside. Shapes I and V are suitable for casting, the others less so, No. II being very unsuitable because of the deep, narrow foot. Now it will undoubtedly be claimed that these shapes are not new. They do not pretend to be, but, nevertheless, shapes like these constitute ninety-nine hundredths of



all the tea cups manufactured for the simple reason that they have stood the test of time and have proved themselves.

Every now and then some odd shape is brought out which is new, but after one or two dozens have been sold it is relegated to a dark corner and the old favorite prevails once more. At the same time there are many variations which may be wrought in these shapes. The proportion of diameter to height, the play of curve, the height of foot, all afford an opportunity for the artistic mind. Only let the limitations of manufacture be borne in mind.

In handles a similar deficiency is observed. Not one designer in ten seems to remember that a handle is to be taken hold of. In a large cup it should be possible to put a finger through the handle, in a very small one it is possible to lift it comfortably between finger and thumb.

A handle is made in a mold which consists of two parts. These parts are pressed together and the handle is shaped between them. Nothing therefore is admissible in a handle which cannot be expressed in this kind of a mold just as a coin is formed by a double die.

Handles are classed in three groups, the open or bow handle (Figures VII to XI), the ring handle (Figs. XII and XIII) and the solid handle (Fig. XIV). The first of these is by far the most usual and is capable of wide variation. A few of these are given as are adapted to various shapes. No. IX is the simple form and is a very popular handle. No. XIII is heavy and only suited to large substantial cups.

One of the most popular handles is No. XII, this has been used constantly for the last thirty-five years, certainly, on cup No. III. The variation in No. XIII is considerably older but has never been so much in demand, probably because it is more difficult to make and less easy to use.

The idea expressed in No. XIV is very attractive but is only suited to small coffee cups because of the less certain grip which a solid handle gives. It is capable of great variation and lends itself well to decorative ideas.

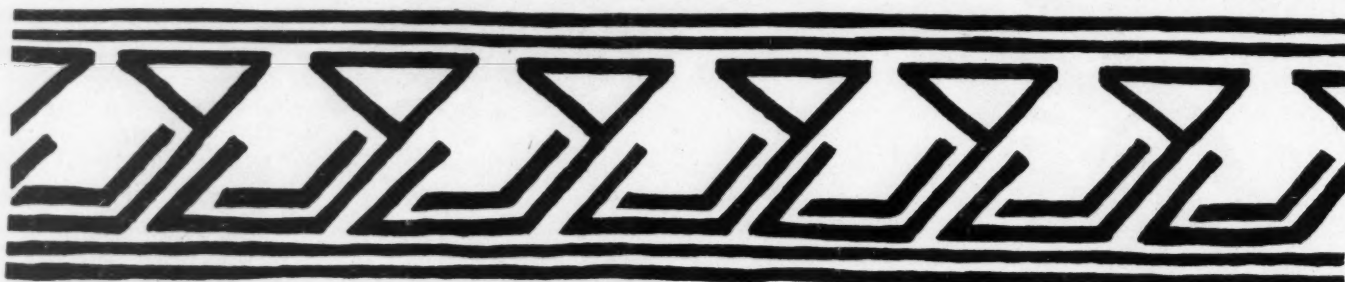
In such wares as cups and saucers the idea should be to make them "livable." If one has to meet these things three times a day and to use them they must possess the quality of persistence. Not a passing acquaintance only but an intimate companion and hence not novelty but durability is to be sought—durability, not in the sense of resistance to shock but in that satisfying nature which makes one averse to change.

How much better it is to feel "I always liked that old tea set and am sorry it is broken," than to have to say "I am so glad that thing is out of the way at last, now we can get something nice."





PLATE DESIGN IN GOLD WITH RED OUTLINE—LYDIA E. SMITH



BORDERS IN BLUE AND WHITE—S. EVANNAH PRICE



LOUISIANA  
PURCHASE  
EXPOSITION  
CERAMICS  
(CONTINUED)

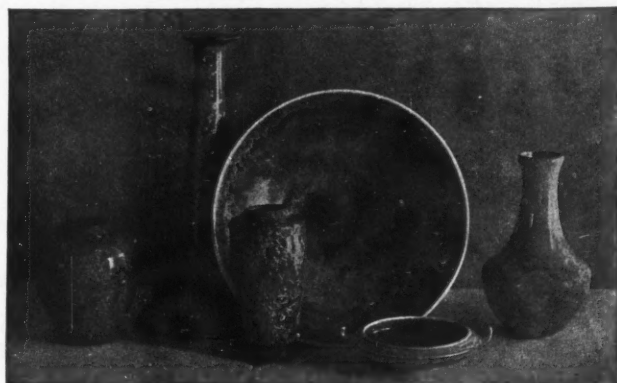
ROBINEAU PORCELAINS

Mrs. Adelaide Alsop-Robineau was represented at the Art Palace by seven small experimental pieces. The illustrations show her later work. The body is of porcelain fired at cone 9. The glazes are mat, the only work of this kind at St. Louis being in the French section of the Art Palace and the Sèvres exhibition at "Le Petit Trianon."

The pieces are thrown by Mrs. Robineau and the designs carved—most of the decoration being of straight line ornament of Indian inspiration. The mat is quite different from any mat on a pottery body, having the texture rather of a fine skin, delightful to the touch. The colors are unlimited, the most frequently used being a soft light brown shading



THROWN PORCELAIN VASE 12 1/4 INCHES HIGH AND STAND IN MAT GLAZES—ADELAIDE ALSOP ROBINEAU



PORCELAINS, CRYSTALLINE GLAZES—ADELAIDE ALSOP ROBINEAU

from a grey cream to orange brown. Mrs. Robineau's crystalline glazes were not shown at St. Louis, but a few were shown and sold at the late exhibit of the Art Institute in Chicago. They are similar to those in foreign exhibits, being, in fact, inspired by the directions of M. Doat of Sèvres, the colors varying from blue and copper green, to yellow brown and pearly yellow.



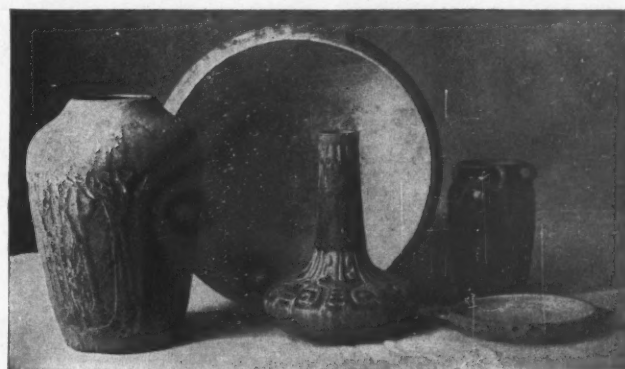
PORCELAINS, MAT GLAZES—ADELAIDE ALSOP ROBINEAU



PORCELAINS, CRYSTALLINE GLAZES—ADELAIDE ALSOP ROBINEAU

HENRIETTA ORD JONES

Henrietta Ord Jones, of the St. Louis Art School, showed four pieces of pottery in mat glazes, in the Art Palace; for these she received a bronze medal, but the most interesting part of her work was the exhibit of overglaze by her pupils in the Educational Building. These pieces were decorated in a great part from KERAMIC STUDIO designs, but the manner of application and the careful execution showed a guiding hand of unusual skill.



PORCELAINS, MAT GLAZES—ADELAIDE ALSOP ROBINEAU

OVERGLAZE PAINTING

In overglaze decoration at the Art Palace, New York was represented by Mrs. Anna B. Leonard, who received a silver medal for the work shown at the last exhibit of the New York Society. It is to be regretted that no other prominent New York decorators submitted work to the jury, for there are many to do us honor.



CHINESE PORCELAIN IN BLUES AND REDS  
HELEN M. TOPPING



SAKI POT—MABEL C. DIBBLE

Chicago was represented by Miss Eva Adams, Miss Lillie Cole, Miss Mabel Dibble, Mrs. Frazee and Mrs. Frazer, Mrs. E. L. Humphrey, Mrs. Anna M. Sessions, Miss Helen M. Topping, Mrs. J. E. Zeublin, all members of the Atlan Club, whose careful execution and good taste in an oriental style of decoration are so well known.



BOWL—HENRIETTA C. ZEUBLIN

Kansas City, Mo., was also well represented at the Art Palace by Mrs. Mamie Baird, Mrs. Genevieve Coffman, Mrs. Laura Gerard, Mrs. McDonald, and Mrs. Dorothea Warren. These decorations also were mostly of the Chinese or Persian motifs. Other overglaze decorations of National League societies were shown at St. Louis, but were so scattered over the grounds that it was impossible to find them.

The Denver Society, we understand, exhibited in the Educational Building.



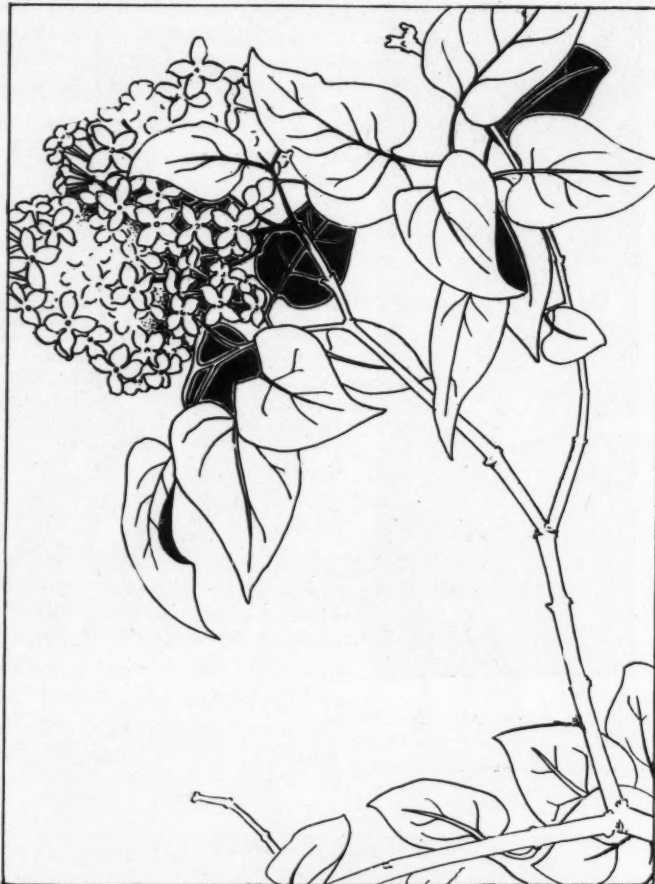
VAN BRIGGLE POTTERY

## VAN BRIGGLE POTTERY

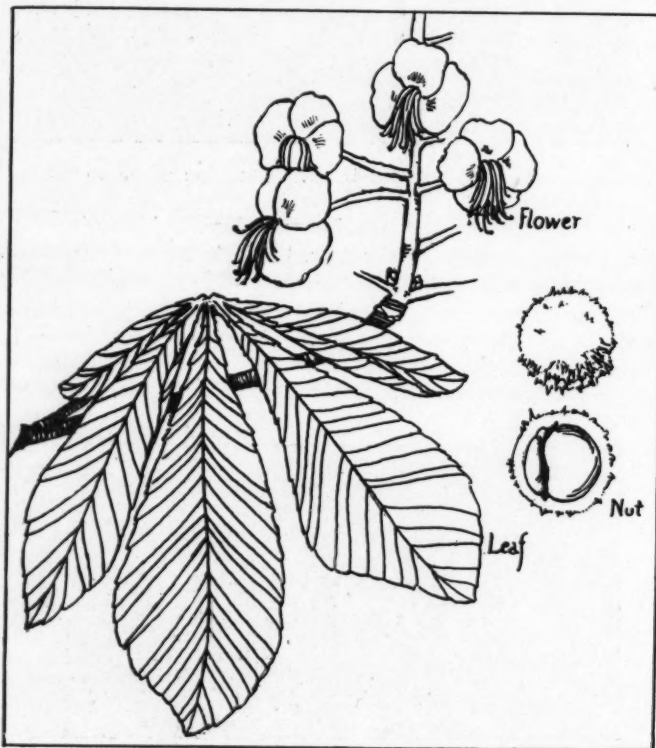
The Van Briggie pottery had a large exhibit of their familiar ware with its waxy mat finish in greens, browns, purples and other colors. The newest effects were quaint all-over patterns like figures from a cashmere shawl. The recent death of Mr. Van Briggie will be a heavy blow to the pottery, but his wife intends to continue the work. Mr. Van Briggie received a gold medal and his wife a bronze medal for work exhibited in the Fine Arts building.



We omitted to mention in April issue that Mr. Joseph Meyer of Newcomb college, received a silver medal at the St. Louis Exposition.

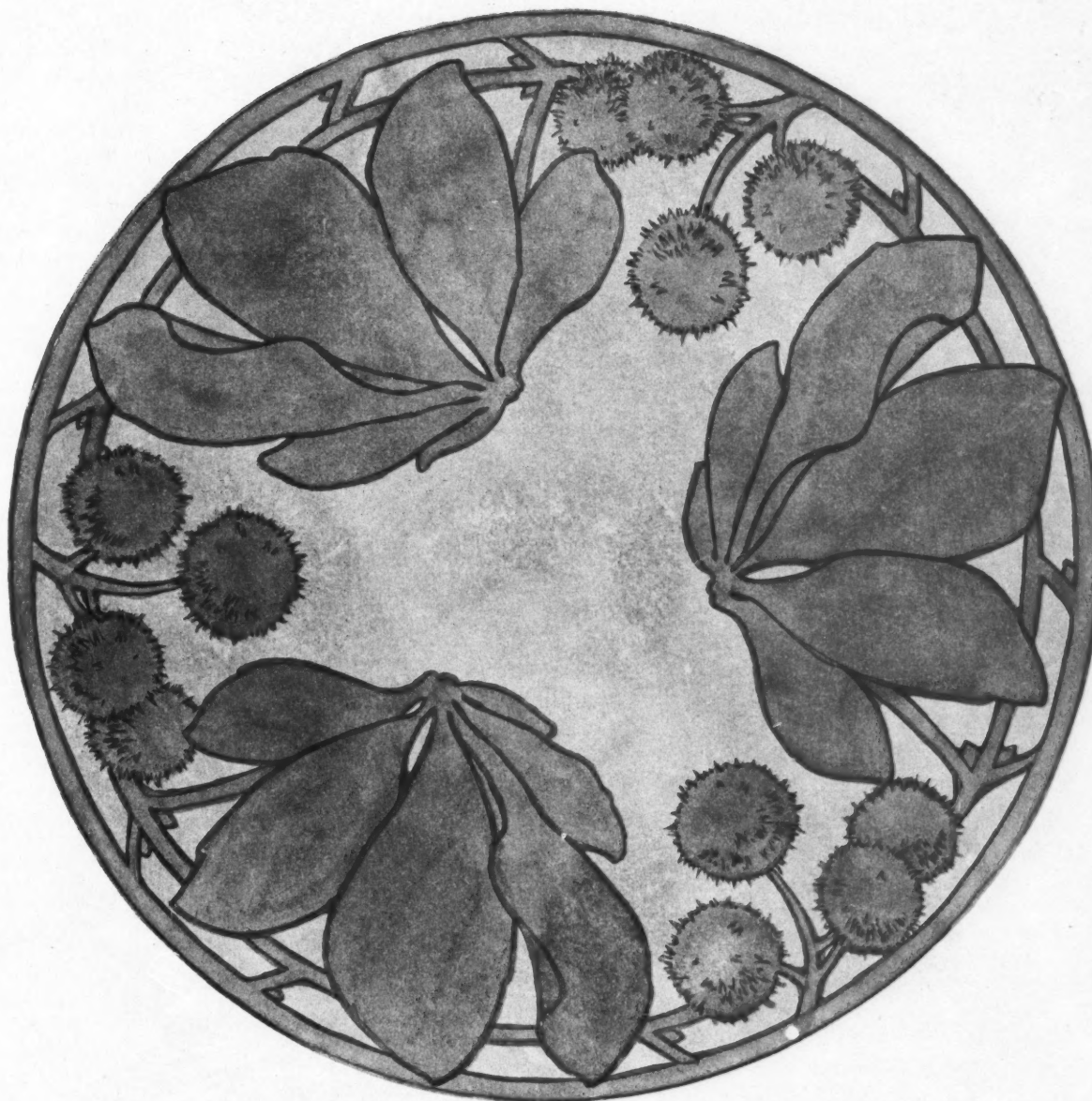


LILAC—RUSSELL GOODWIN



HORSE CHESTNUT—LUCIA A. SOULE





HORSE CHESTNUT DESIGN FOR INSIDE OF BOWL—LUCIA A. SOULE

Tint plate a deep cream tone and fire. Then execute the design in grey green and a dull red.



SPIDERWORT

Emma A. Ervin

THIS bright little flower seems deserving of a more attractive name and the common one of "Widow's tears" is even less attractive. The flowers I have found last summer from red to deep royal purple in color, making the plains quite blue with their abundance. Their simplicity is easily adapted to conventionalism both in color and form, the flowers being entirely blue with the exception of the anthers which are bright yellow on hairy stems of blue. The long pointed leaves seem to spread themselves so proud like to show the flowers, and are quite decorative in themselves often curling inward at the end.

## STUDY OF GRAPES (Page 15)

Maud E. Hulbert

THE light grapes may be green, use Moss Green, Yellow Green, Brown Green and Shading Green, Warm Grey and Yellow Ochre. The darkest grapes blue, Deep Blue Green, Brunswick Black, Deep Violet of Gold and some Violet of Iron in the shadowy one and in the ground. The leaves a blueish green in the light and where the leaves turn over; browner and warmer greens in the deep places, use Deep Blue Green, Moss Green, Yellow Green, Brown Green and Shading Green, a little Chestnut Brown and Finishing Brown.

## NUT BOWL IN FRENCH CHESTNUTS (Page 19)

Jeanne Stewart

THIS bowl will be more effective if painted in the dark brown tones in underglaze effect. The burrs should be painted in the soft dull greens shading into brown, using Yellow Brown, Brown Green, Pompadour and Chestnut Brown, with almost the same tones in the leaves. Inside the burr is to be seen sometimes a brilliant yellow which serves to throw out the dark brown of the nuts. Care must be had to use but a touch, a mere accent, as the inside of the burr is dull yellow brown shaded with a warm grey. Pompadour and Chestnut Brown are used in the nuts with high lights wiped out, over which a thin tone of Banding Blue is drawn in the second painting. Yellow Brown and Stewart's Chestnut Brown alone may be used in the background—the middle tone being made of a mixture of the two in equal parts.

To obtain the dark underglaze effect in the background pad on the same colors in third fire as used in the second and when almost dry dust on the powder color, with a piece of cotton, drawing the color lightly over parts of the design thrown into shadow.



## PITCHER (Page 12)

Minna Meinke

BORDER background a bright green, (Blue Green and Apple Green); flowers, Violet with markings of Rose; leaves and calyx, Grey Green; rose line below edge and on handles, body, handles, outlines and edge of pitcher, a rich Green Black.







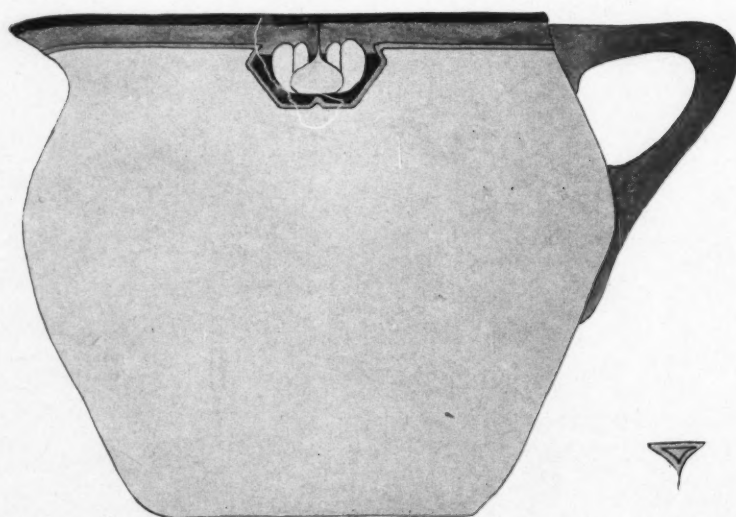
SPIDERWORT—EMMA A. ERVIN



FIRST PRIZE—MINNA MEINKE



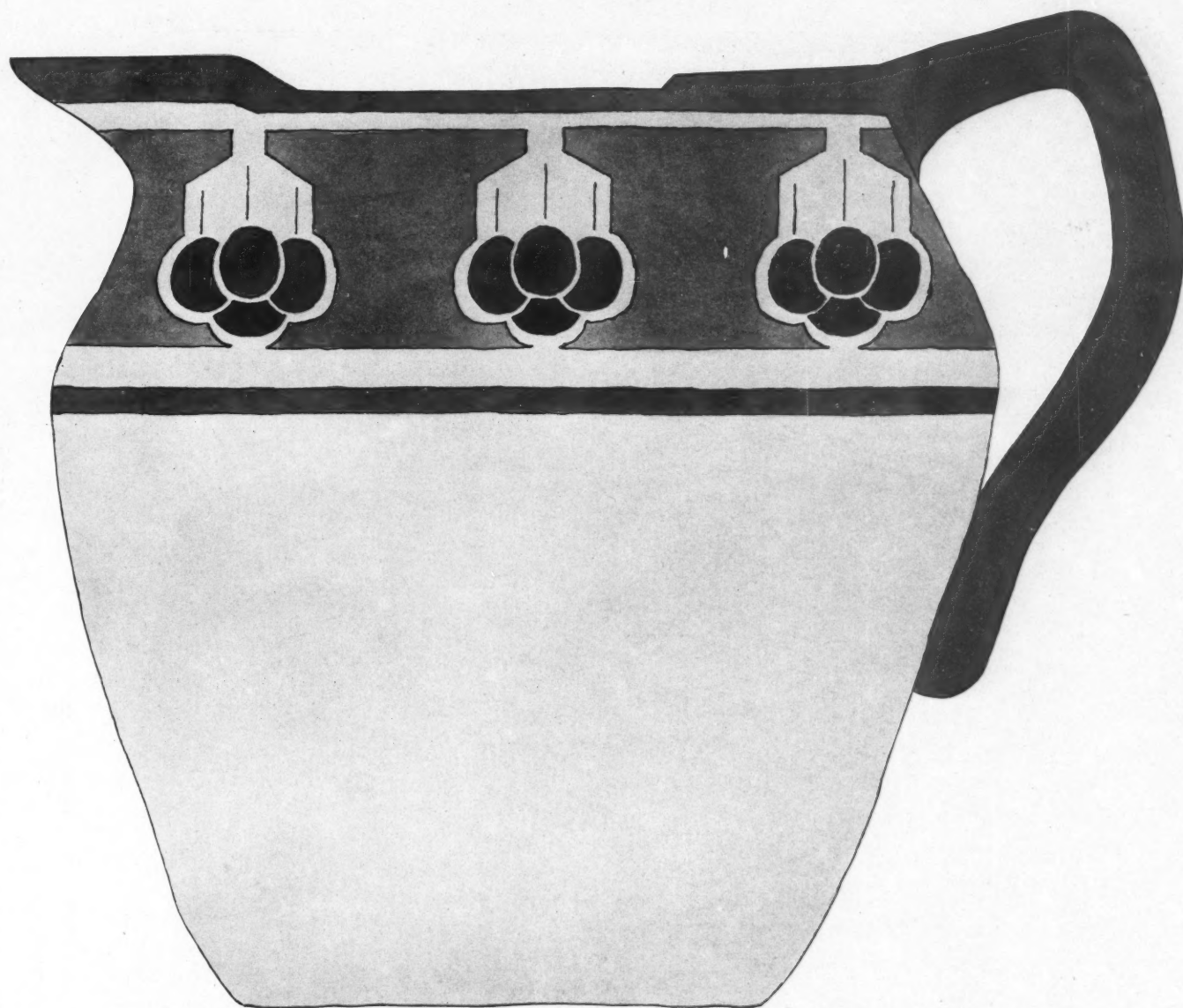
MENTION—AUSTIN ROSSER



MENTION—MARY OVERBECK







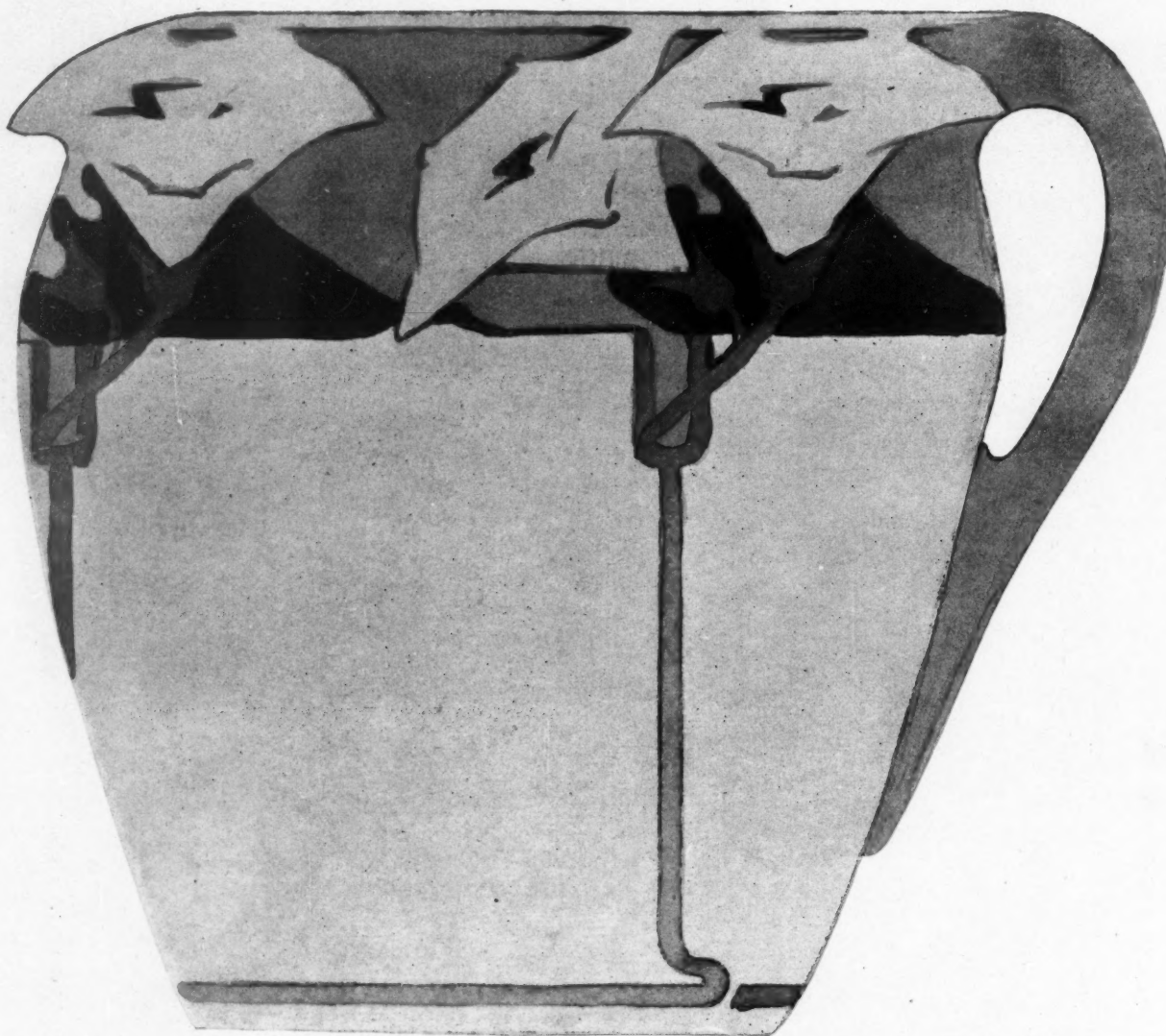
SECOND PRIZE—HANNAH OVERBECK



MENTION—ALICE SHARRARD



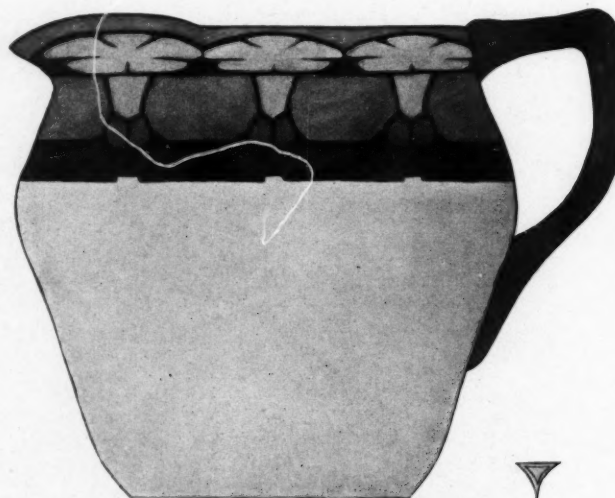
MENTION—MINNA MEINKE



SECOND PRIZE—AUSTIN ROSSER



MENTION—OPHELIA FOLEY



MENTION—MARY OVERBECK





GRAPES—MAUD E. HULBERT

## ALGERIAN POTTERY

Randolph I. Geare

THE recent spectacle afforded by the rendering of homage to the President of France on the part of tens of thousands of the semi-wild tribesmen of Algeria has attracted much attention and may be of considerable political importance. Such events at any rate serve to increase public interest in that region of Northern Africa. Thus the origin as well as the arts and industries of these Libyan tribes are engaging the attention of ethnologists, and in this connection allusion may be made to an expedition recently made through Algeria by two Englishmen—Messrs. David Randall-Maciver and Anthony Wilkin:—their special object being to solve the question of the connection of the Chawia and Kabyle tribes with Egypt in prehistoric times. The former of these inhabits the Aurès mountain region, the latter representing in general all the Berber tribes in the coast mountains of Algeria.

From the published results of their investigations it seems that no one thing assisted them in their researches more than the native pottery, of which they made a very unique collection. In their excellent work entitled "Libyan Notes," from which the accompanying illustrations are taken, they admit this when they say: "No one who has known how a Greek site can be dated by a couple of square inches of painted vase, or who has been enabled by finding a fragment of red Samian ware to assign a puzzling mass of stones to its true Roman period, will underestimate the value of pottery." Pottery is made in such large quantities that at least some of the pieces are sure to be preserved from destruction, and regions where little else in the way of relics can be found, always yield fragments of the native ware.

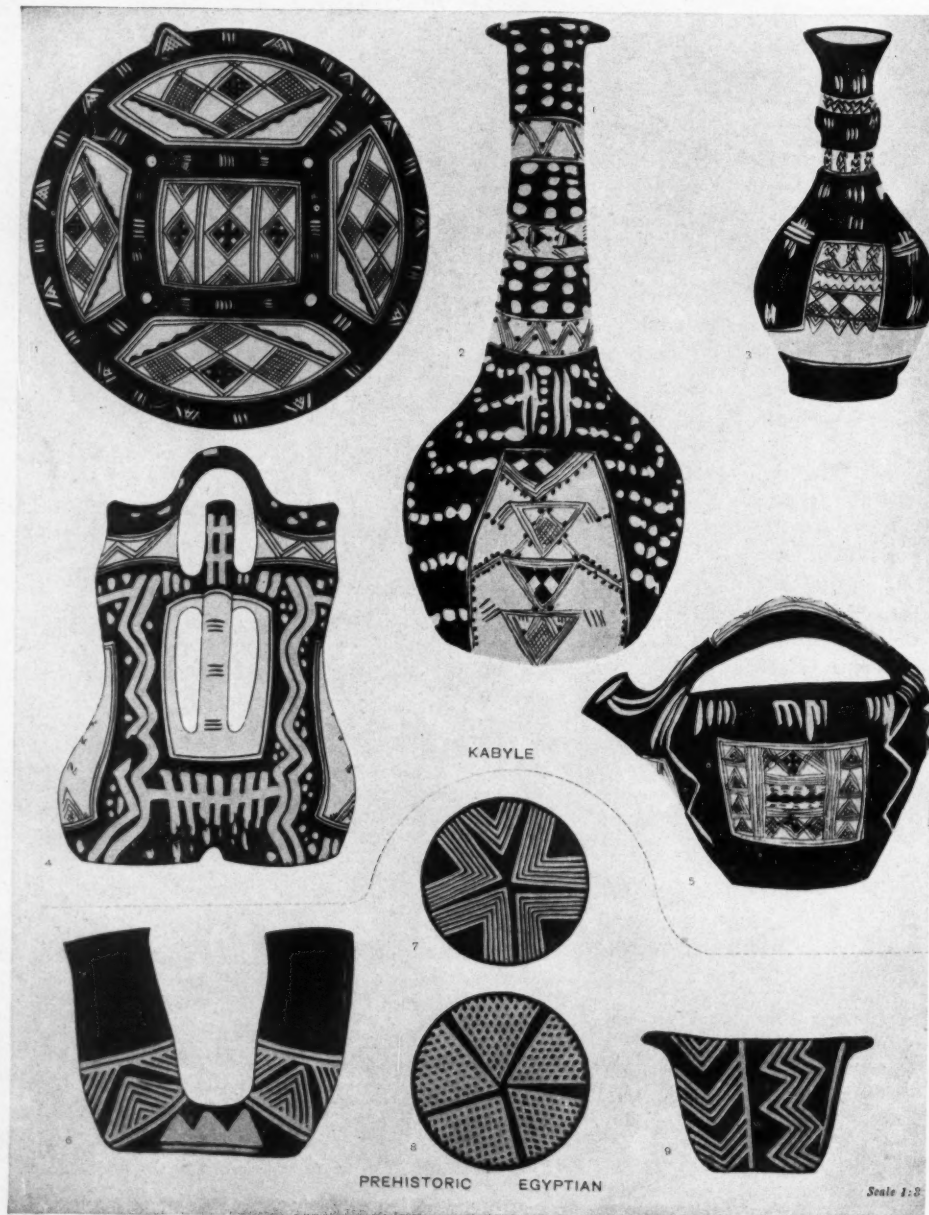
The present stage of civilization which a nation has reached may be measured to a certain extent by its skill in the ceramic art, and in the case of primitive peoples this is still more apt to be the case. Of course as arts increase and develop, the manufacture of pottery is liable to be thrown correspondingly into the shade, but with primitive races or with people who have not advanced very rapidly, their pottery indicates with great precision the degree of culture they have attained, and from it can be generally ascertained to what extent it has been influenced by the civilization of neighboring races.

Before describing the pottery of the tribes under consideration, it may be stated that the studies of the explorers previously named, resulted in finding that the modern Berbers are the descendants of the races known to the early Egyptians and also to the Greeks and Libyans, and the Chawia and Kabyles are regarded as typical representatives of this stock. Moreover, the culture of the Libyans and prehis-

toric Egyptians has many close resemblances, although this fact gives but little ground, if any, for inferring that the races are identical, and in this connection it is significant that the prehistoric Egyptians were acquainted with developments of arts, other than the ceramic art, of which no trace whatever is to be found in Libya.

Comparing the two, Kabyle pottery is greatly superior to that of the Chawia, since it exhibits forms and designs which are distinctive and characteristic. In general, it is covered with a red wash obtained from a native ferruginous earth and then decorated in patterns with a native white earth. And here is found a close resemblance to the polished red pottery with white cross-lines found in the prehistoric cemeteries in Egypt, while the technique of the decoration in each is also said to be identical. Thus, zigzag lines are a favorite design in both kinds, as also are latticed triangles, simple chevrons and cross-barred lines. There is also much similarity in the shape of the old Egyptian and Kabyle pots.

Both among the Kabyles and the Chawia all pottery is made by the women, and is hand-made. The clay used by the former is a compound of two coarse earths which are wetted





and mixed together. It is first kneaded, then made into rolls. These are placed above each other on a round platter which serves as a base. The clay is then manipulated till the desired shape is produced, more strips being added if a greater height be required. Then the superfluous clay is removed from the outside, and the surface is smoothed with a small scraper of flat wood. As soon as it is dry, the work of decoration begins. First it is burnished with a pebble, after moistening the surface with water. It is then painted, three small brushes being brought into play, one for laying on broad washes, the others for putting on narrow bands and various patterns. Only three colors are used, namely, red, white and black, and these are obtained from lumps of native earths by grinding them in a stone with the aid of water.

After the pot is painted it is fired. A heap of wood is built up in the air, the pots being placed in the middle, and the wood is then set on fire. The process takes only about twenty minutes. The pots are then taken hot from the fire and rubbed over with a yellow resin, which has the double effect of varnishing and fixing the colors.

The Chawia pottery, as already stated, is far inferior to that first described, probably owing to a lack of inventive skill. Indeed, this class of pottery is confined to forms of the most primitive order: *e. g.* a bowl with a simple kind of handle and perhaps a spout. From this form a cup was evolved, the latter may be having two handles—and this is about as far as they have advanced in the art.

As in Kabylia so in Chawia, all pottery is hand-made by the women. Taking some coarse yellowish clay, the woman moistens it with water, kneading it with the palm and edge of her hand. A lump of the clay is then placed on a piece of an old crock, for a base, and with her thumb she presses a hollow in the center of the lump, fashioning both outside and inside till the required form is obtained. After it is dry, the pot is fired in much the same way as among the Kabyles, being afterwards, while still hot, rubbed over with a red resin called Luk.—probably a raw shellac. The form in some of these pots is almost identical with that seen in Egyptian pots of prehistoric periods; and, strange to say, they also reveal a very close likeness to early European and Italian models, and also to pottery found in the Torres Straits.

To make anything like a

complete study as to how far other countries in more modern times have absorbed these elementary ideas in pottery-making, would require much time, and doubtless the subject will receive due consideration at the hands of those best qualified to investigate such matters in detail.

There is no doubt that the forms and designs which have been alluded to in this article, found their way later into the land of the Moors, whence they spread, through the intermediary stage of Majolica ware, to different parts of Europe, and also in post-Columbian times to Mexico and South America.



An English paper says that the Queen of England has revived the fashion of amethyst jewelry. She has chosen almost exclusively mauve and gray gowns for court and evening wear, frequently wearing with them the splendid set of old amethysts she owns.



## EGYPTIAN SYMBOLISM

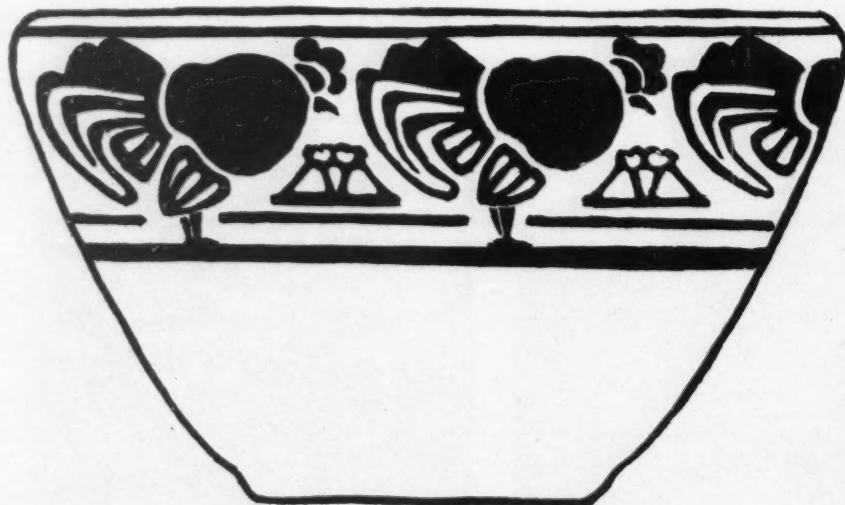
MANY were the symbols employed by the Egyptians to give expression to their religious beliefs. The hawk upon the head of Horus was symbolic of the flight of that bird toward the sun. The scarabæus laid its egg and enclosing it in a little ball of mud, placed it out of reach of the waters of the Nile. The Egyptian knew not that the ball enclosed an egg; to him, out of the earth came a new life, consequently the scarabæus became a sacred symbol of rebirth, resurrection and eternal life. Beside being a symbol of immortality, it was emblematic of creative power. Scarabs reproduced in stone, gold, ivory or wood and of various sizes were used as amulets for the living and the dead. They were buried with the mummy in large numbers: those two or three inches long were placed over the heart. So placed it was believed that they would assist in driving away evil spirits during the transmigration stage. And as in the resurrection the heart would be the first to receive vitality, the scarab, as the sacred symbol of rebirth would be of great significance. In the Book of the Dead, a copy of which was buried with every mummy, are found the words: "My heart that comes to me from my mother, my heart that is necessary to me for my transformation." Other passages of great interest recall parts of the Hebrew Scriptures; for instance, we read the translation: "I have given bread to the hungry; I have given water to the thirsty; I have given clothes to the naked." The Scarabæus was especially sacred to the god Ammon-Ra. It was so much allied to the worship of the sun that it was often represented with the sun's disk. It was frequently employed in decoration and in the hieroglyphic writings, to signify "To be, to become, to raise up."

The Egyptian evidently did not associate death and tomb with unmitigated horror. In many pictures found upon the monuments, the departing soul is represented as being transferred in a boat across the river. Upon the boat is pictured the tomb, its doorway almost completely covered by a sail, which is the symbol of coming breath or renewed life. The winged sun-disk is also a most interesting symbol. It was placed over doorways and upon the lintels of passageways and entrance pylons. The outspread wings were emblematic of divine protective power. On both sides of the disk appears the Uraeus serpent to signify royalty. The lotus is one of the most typical features in Egyptian decoration. It is represented in every imaginable form of outline from the bud to the full blossom. It is a symbol of resurrection and immortality. Such use of symbols we find in modified form in early Christian art. The

fish is emblematic of Christ, the dove of the Holy Spirit and the cock of Christian watchfulness; while the four evangelists were often represented by the angel, the lion, the ox and the eagle.—*From Egypt, the Land of the Temple Builders, by Walter Scott Perry.*

## STUDIO NOTE

Miss Mabel C. Dibble, of Chicago, will go north about May 1st to teach for three weeks, and will not resume her Chicago classes before June 1st.



BOWL—OLIVE SHERMAN



DESIGN OF WASPS, From "Art et Decoration."



NUT BOWL IN FRENCH CHESTNUTS—JEANNE STEWART



## THE CRAFTS

WOOD CARVING AND PYROGRAPHY. LEATHER AND METAL. BASKETRY, ETC.

*Under the management of Miss Emily Peacock, Karol Shop, 22 East 16th St., New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.*

*All questions must be received before the 10th day of month preceding issue and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.*



### WOOD CARVING

*Elizabeth Saugstad*

THERE are those who have a native love and understanding of wood and wood-working tools, and if they have also a sense of beauty and fitness they possess the prime qualities of the true wood carver. Of course a good teacher is to be desired, even by the most fortunately endowed; but it is possible to go a long way alone if content to begin very simply, go very slowly and be ever sensitively alive to all the tools and material can teach; for, rightly interpreted, these are the best of masters. All that I can hope to do here is to give such general but fundamental principles, as will, I trust, afford a growing basis, and from which particular problems may be logically solved.

Wood carving is not only one of the oldest and noblest of the artistic crafts, but it is one of the most wholesome and altogether delightful; and no material is more "live" and responsive than wood to one who knows and loves it and respects its laws and limitations. To one who does not, there is none more maddening and perverse. So the first thing for a would-be-carver to do is to get as intimate a knowledge of it as possible. Though almost any wood may be carved it is not desirable to use that which is coarse grained or brittle; nor is very hard, tough wood, like maple, for instance, desirable for beginners, unless in small pieces, like bread-boards or paper knives, where those qualities would be essential.

The only woods we need consider particularly here are the four most commonly used and most easily procured: white pine, mahogany, walnut and oak. There are several characteristics which these, as well as all other woods, have in common and which must be taken into account from the very beginning. They all shrink when they are dried and expand under the influence of moisture; and this shrinkage and expansion is from side to side, not from end to end, of the grain. Provision must be made for this in all cabinet work—par-



ticularly for panels. Of course wood should be as thoroughly seasoned as possible, as otherwise it is likely not only to shrink but to warp, and to split at the ends. These are the principal points in common. As for particular characteristics, pine is so familiar that it needs little description. There is probably no better wood for the beginner, as it cuts easily and cleanly and should have very broad and simple design and treatment. Being a soft wood and without particular beauty in color or texture, elaboration would be inappropriate.

It is almost impossible to get Spanish or Cuban mahogany, which is heavy, hard and finely grained; but, fortunately, for the amateur's purpose it is not as good as the softer, lighter kinds which are delightful to work. These come between pine and walnut in hardness and include almost every degree from baywood through the Honduras variations to the heaviest and hardest first mentioned. These vary in color also, from a pale golden tan through ruddy golden browns to rich dull reds. Even the lightest may be stained to the deepest tones; but they are very beautiful left in their natural color with a finish of oil and wax, or wax alone. There is also a white mahogany but it is rare.



Although walnut can hardly be called a softer wood than oak, it is easier to carve because the grain is more even—that is, hard ridges do not alternate with soft and open pores as in the other. Walnut is scarce and dear—costing from 20 cents a foot upwards, as much as good mahogany. But it is very beautiful and satisfactory for some purposes, and the expense is, after all, not so great for those who can do their own joining.

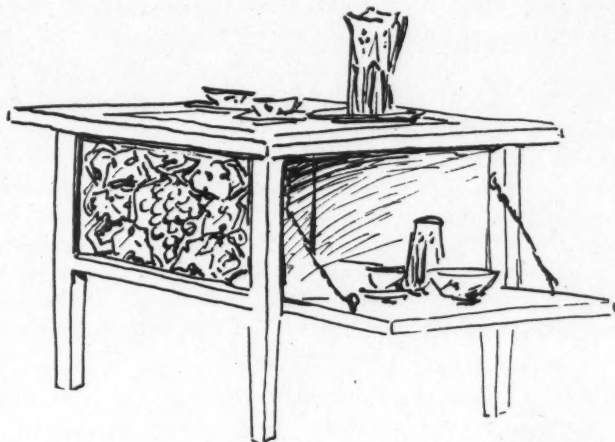
Both walnut and mahogany admit of a greater richness in design and a finer finish than the other woods mentioned on account of their fine, close grain and lustrous texture. Oak seems to demand designs of greater robustness, and directness and simplicity in treatment. English oak is said to be finer grained than ours.

Oak is probably more used than any other wood for carving. It is easy to get, strong, durable and beautiful; but it is unquestionably hard to carve. It is, however, entirely worth the trouble. It varies very much in grain and degrees of hardness and it is well to select pieces for carving

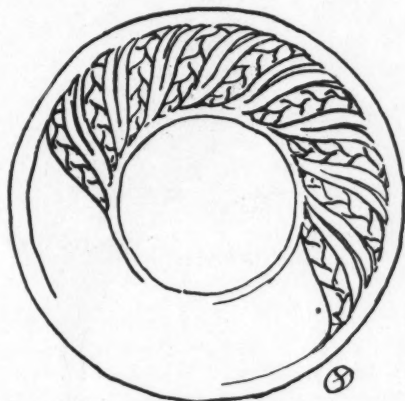


with great care avoiding those with coarse and open, or crooked grain.

Starting with even so slight a knowledge of the material it would seem that it would require the exercise of but a small amount of common sense to avoid the misuses and abuses to which it is so often subjected, as often by the "professional" as the amateur, because the latter must, perforce, be simpler from his limitations, but the former is apt to be carried away by his technical skill. But Simplicity and Directness must be the keynote in design and treatment for wood. This will prevent the use of designs that should only be built up in plastic clay, or for cast metal, or plaster, or chiseled from



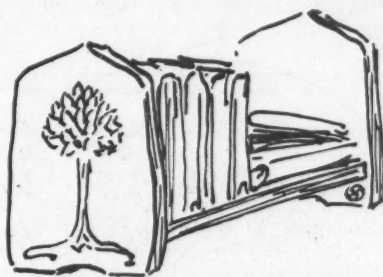
stone. Many carvers of great skill and reputation have committed these sins against their material. There is a mania for high relief, but one has only to remember the fibrous structure of wood to realise how easily projections may be chipped and fractured. Of course the degree of relief may be varied somewhat with the grain—least in that which is soft or brittle and greatest in that which is hard and fine and close. But the beginner, at least, will find it safer and wiser to use



large simple surfaces in comparatively low relief, and he will work a long time before he exhausts the possibilities for most beautiful and satisfying effects, even within these limitations.

I could write a chapter on the laziness and stupidity of the everlasting copying and re-hashing of hackneyed designs and old styles of which so many carvers are guilty. Nature was not richer and more suggestive in the past than she is to-day; but we pass her by for "bumpy" and meaningless scrolls and to give the overworked acanthus leaf another twist. The oak and the grape are so adaptable that they are still, in spite of centuries of use, capable of new variations and treatments: but there is an immense field, almost untouched, of fine and vigorous plant growth that would lend itself most happily to

the simplification wood carving would entail. Muskmelons, gourds, eggplant, big podded beans, Indian corn, sunflowers, great poppies, flame lilies, orange lilies, hops, fruit trees and the great fans and clustered nuts of the horse chestnut are but a few that are full of inspiration and suggestion.



I do not mean that the carver should not study old styles, and especially treatment. That is most helpful if he uses his common sense and critical judgment, for not all are good, and not any are all good. Perhaps the beginner can learn most from old English oak carving, it is so direct and fundamental in its treatment of the material and shows in what simple terms a motif may be expressed and yet be perfectly satisfying.

Illustrations of it may often be found in books on old furniture, and there are many fine examples in the first parts of "A History of English Furniture" that is now being issued by G. P. Putnam's Sons, New York City, in twenty parts, at \$2.50 a part. The first five treat of "The Age of Oak."

Pugin's "Ornaments of the 15th and 16th Centuries" contains some beautiful designs for carved furniture in the Gothic style.

The numbers of *The International Studio* for March and December, 1897, contain finely illustrated articles on old Scandinavian wood carving that are wonderfully suggestive.

Of text books, "Wood Carving," by George Jack, is the best I know. It is published in the Artistic Craft Series, by D. Appleton & Co., New York City. \$1.25

"A course in Japanese Wood Carving," by Chas. Holme, is interesting and helpful. John Lane, New York. \$1.00



A little manual of "Wood Carving," by Joseph Shillips, has a series of plates from photographs of panels showing progressive steps in the use of tools. Chapman & Hall, London, England.

The illustrations are merely to suggest a few of the ways in which carving may be appropriately used.



BOX TOP IN REPOUSSE ENAMEL.

## THE ART OF ENAMELING ON METAL

*Laurin H. Martin*

### CLOISONNE PROCESS

In the champlevé process you engrave the design on a solid piece of metal, and in this way you leave divisions of metal between the different forms of the design. In the cloisonné process you build up your divisions by taking a small rectangular piece of wire and bending it to your design and fastening it with solder. Use as little solder as possible, then go ahead and use the enamel in just the same way as in the champlevé process.

### PLIQUE A JOUR PROCESS

The plique a jour process is the same as the cloisonné process, except that you do not solder the wires on to a piece of metal. You simply make a filigree design out of the wire and fill in these spaces with enamel. As it does not have a backing of metal it is quite transparent like small windows.

In doing this kind of enamel a small piece of platinum is required. After you have made the filigree design out of the wire place it on a piece of platinum and fill in with enamel. You then dry out the water and fire and when it has been taken out of the furnace the filigree design with the enamel will free itself from the platinum. The platinum simply makes a temporary backing.

### REPOUSSE ENAMEL

Repoussé enamel is very useful and a very decorative kind of enamel. It can be well applied to bowls, boxes and things that are made out of thin metal.

In making a bowl number eighteen gauge metal is a good thickness, but this is rather thin to decorate in the champlevé process. After the bowl has been shaped, it is filled with pitch, and then the design is drawn on the bowl. Then the spaces that are to be enameled are pressed in. The only difference between this method and the champlevé process is that in one case the design is engraved out and in the other case it is pressed in, making places for the enamel.

But there are other ways of treating the metal in the repoussé process. You can put a sheet of metal on pitch and after the design is drawn on it, go over the outline with a chasing tool. This line will be raised on the other side of the metal and these raised lines will make the dividing lines between the different colors.

Very interesting effects can be obtained by shaping the design in metal and using enamel for a background. Another way to treat repoussé enamel is to shape your design in metal and then cover the whole thing with transparent color. The design will show through and you can get a very beautiful effect. You can use as many different colors in this process as you wish.

The enamelling of bowls, buckles, pins, etc., can be done over a blow pipe with just as good result as in a muffle furnace. The outside of a bowl cannot be done in this way because the flame would come in direct contact with the enamel and the sulphur in the gas would spoil the color. A bowl of at least seven inches in diameter can be lined with enamel in this way if a large blow pipe is used. A good way to hold the article you wish to enamel is to put it on a toaster, but small silver articles should be placed on a finer wire screen and great care must be taken not to melt them. If the flame is not played right under the enamel you will not get good color.

(TO BE CONTINUED)



J. W. WILKINSON  
Courtesy of "International Studio."

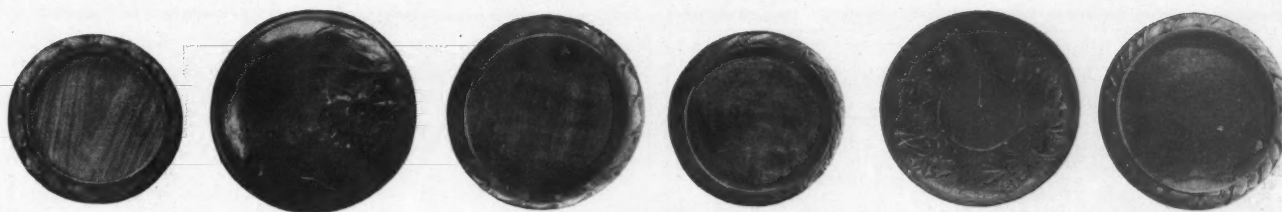


A. LEROY  
Courtesy of "Ecole des Arts Decoratifs"

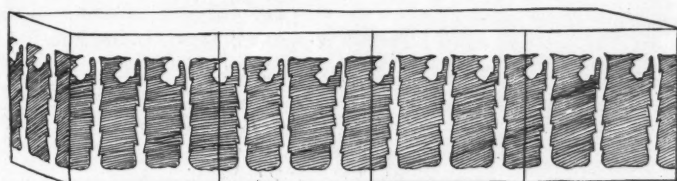
## BELLOWS IN METAL AND WOOD

The carved bellows by A. Leroy, courtesy of "Ecole Des Arts Decoratifs," are attractive in shape and vigorous in treatment. If the leather part could be cut to the line of the frame work it would keep the bellows simpler. The bronze bellows by J. W. Wilkinson are good in shape and suggestive for metal and wood.





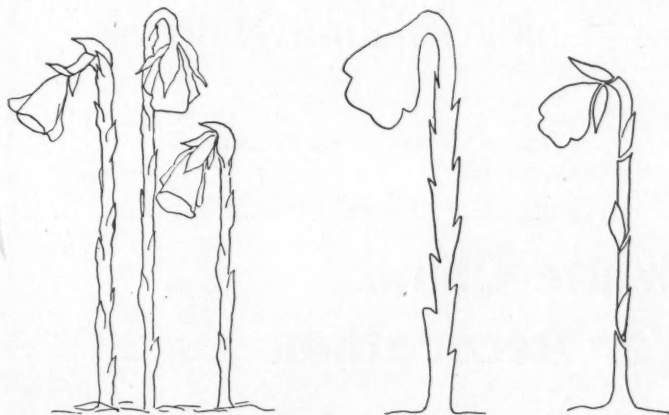
WOOD TRAYS—HASWELL JEFFERY



## INDIAN PIPE TILE DESIGN

Caroline M. O'Hara

INDIAN Pipe with upper and lower border Brown Green with a touch of Grass Green. Background of Bronze Green, Black and a touch of Chrome Green. Deepen for second fire. Two shades of brown would also be effective.



## ANSWERS TO INQUIRIES

J. O. Simmonds—The article on enameling is by Mr. Martin, will answer some of your questions. The best way to experiment is to get a furnace and try enamels on different metals. Enamel should always be bought in lump form and can be purchased from the Karol Shop, 22 East 16th Street, New York City.

Mrs. J. D. J.—There have been several receipts given for dyeing Raffia in the back numbers of KERAMIC STUDIO. If you experiment with the aniline dyes, use a little black to darken and soften the colors. We hope to have something new in basketry later.

U. H.—I should not advise putting color in the wood frame. If it is to be burned, that gives it enough color. A carved frame in very low relief with the wood left in the natural state, would be more suitable for the Delft plaque.

M. J.—A correspondent of the "Deutsche Murmcher Zeitung" recommends the following soldering block: Take equal parts of powdered charcoal, asbestos and plaster of paris, make into a thick paste with water and pour into a suitable mould, one that will give you a thick plate. When this mass has dried it is taken from the mould and a cork plate about 3 inches in thickness is fixed to one surface with thin glue. This cork plate is to receive the points of the wire clamps with which the articles to be soldered are to be attached to the soldering block, the asbestos, etc., not being sufficient to hold them.

## ANSWERS TO CORRESPONDENTS.

E. C.—In regard to your dusted mat background which chipped in repeated firings, the only suggestion we can make is to fill up the chip with hard enamel and touch with the black powder color, but if you had a little of the white china body ground fine to mix with the enamel, you would be more

sure of a good result; however, if the piece has begun to chip it will probably chip more in the next fire; then the repairing must be done without firing. Fill the chip with black sealing wax, and sand-paper it when hard. This is the best we can advise.

E. C. B.—If you wish to put gold over fired yellow color, it will be necessary to use the hard or unfluxed gold. The ordinary Roman gold will not take well over color, although it goes very well over lustre. The mat colors are fired at the same temperature as the ordinary colors.

A. W.—Gold and lustre may be fired together with heavy tinted bands of color, so long as they do not overlap. The oak design for plate in March, 1904, K. S., may be treated in browns as follows: Tint plate a rich cream and fire. Tint background of border again and paint design in yellow brown, Meissen and Brown 4. Dust grey for flowers over the painted surface, and fire. If the color scheme does not suit, it can then be painted and dusted in natural colors and refired, giving a soft rich effect.



TRILLIUM

Mary Burnett

AFTER drawing design carefully use for some of the flowers Albert Yellow with a touch of Violet, which makes a very nice shadow color for white flowers, and for darker flowers Brown Green with Violet may be used. The leaves are beautifully marked and should be carefully painted. The veining in some of them is quite purple, and use Moss Green, Dark Green and shading Green in modeling leaves.



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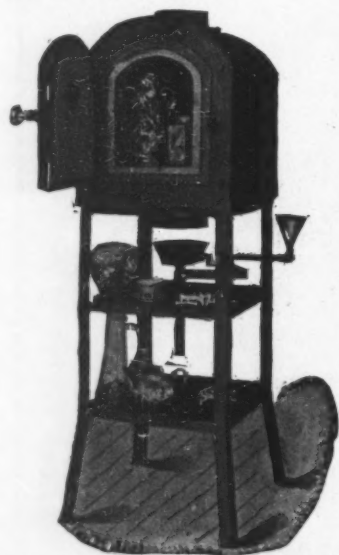
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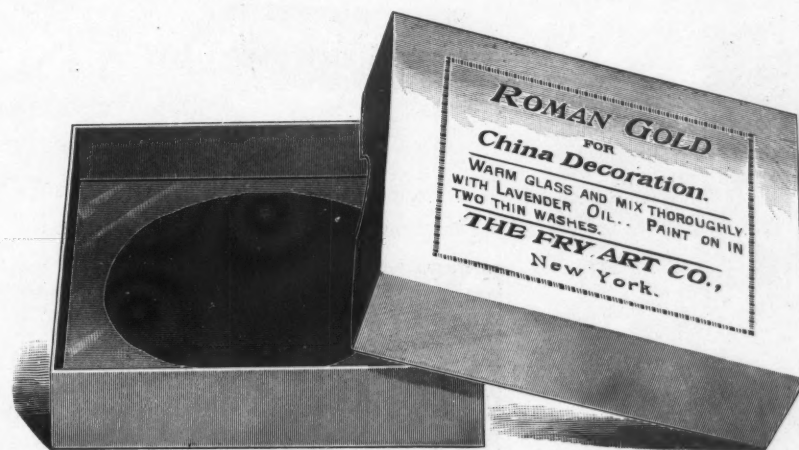
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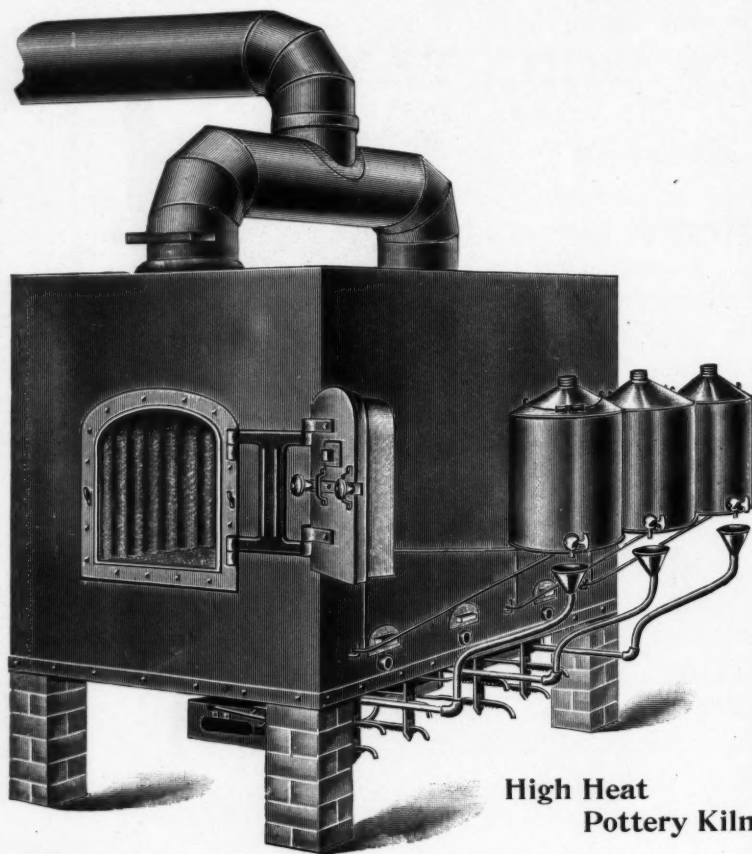
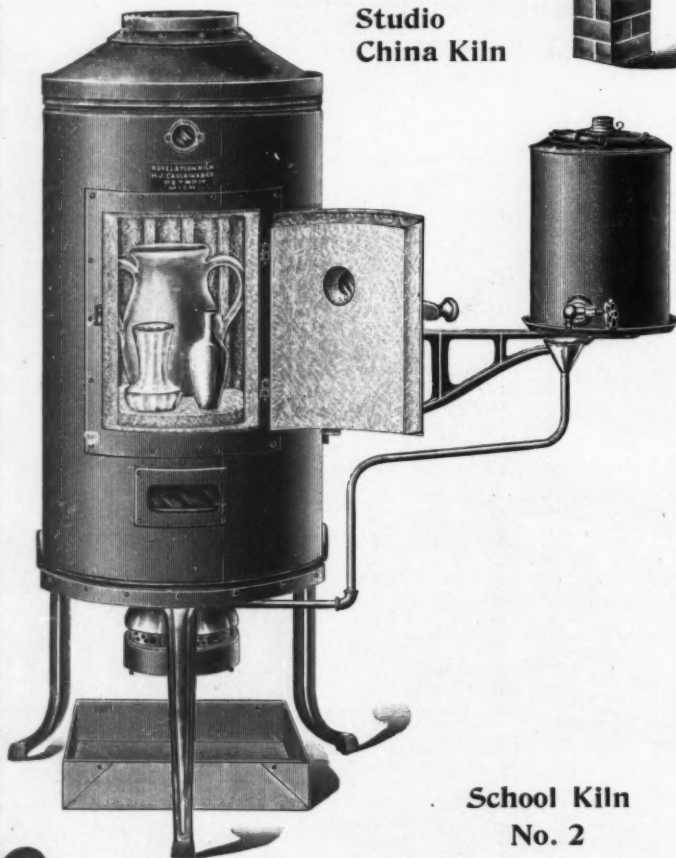
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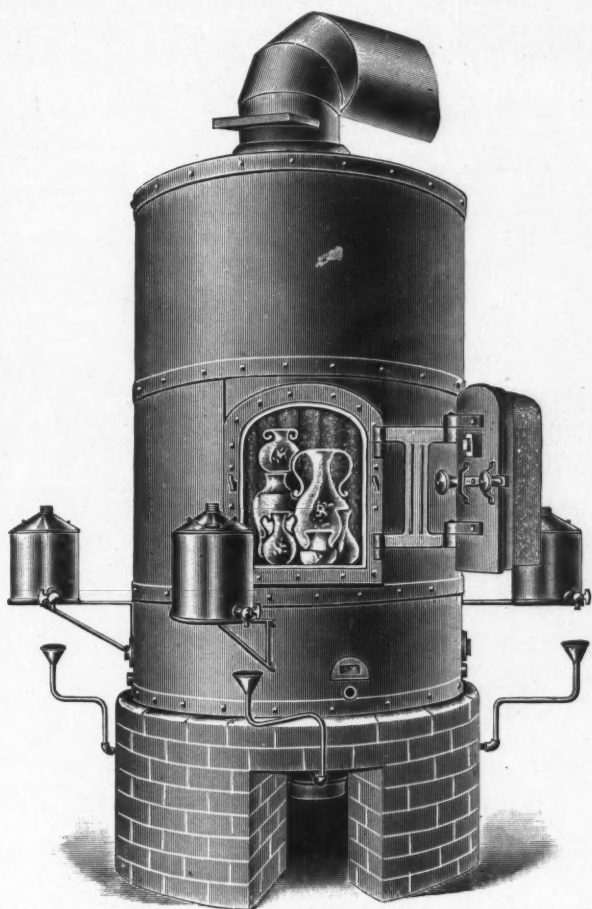
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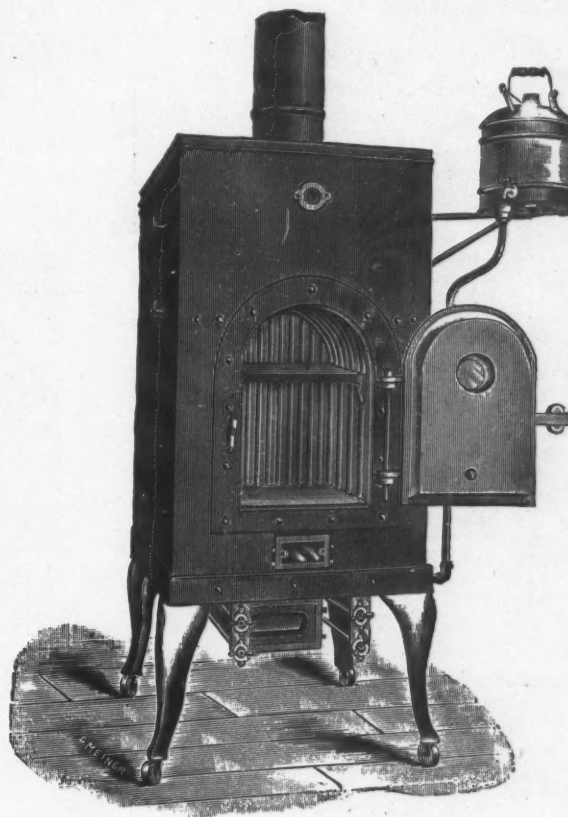
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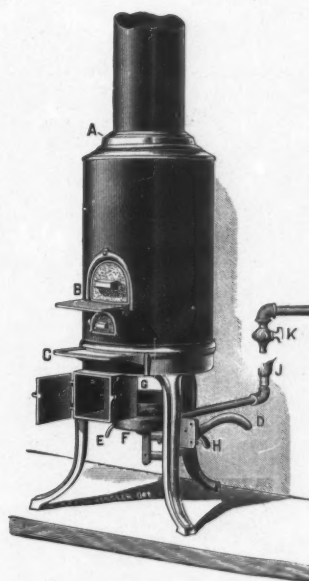
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# THE CRAFTSMAN

## THE MAY NUMBER OF THE CRAFTSMAN

THE CRAFTSMAN for May presents a dozen or more original articles, covering a wide range of topics interestingly treated and beautifully illustrated.

The opening article, by Dr. William Elliot Griffis, the pioneer American educator in Japan, is a scholarly character study of the MARQUIS ITO, THE MIKADO'S PREMIER, who rose from the ranks, and throws some interesting side-lights upon the man and the rapid progress of events in the Far East, with which this statesman has been so closely identified. An excellent portrait of the Marquis furnishes the frontispiece of this number.

Under the title of THE MODERN USE OF THE GOTHIC, and the POSSIBILITIES OF A NEW ARCHITECTURAL STYLE, Mr. Frederick Stymetz Lamb, of New York, gives a vigorous presentation of the subject, which will doubtless stimulate discussion in the profession.

The article is illustrated with examples of public buildings including the Morris, Wadleigh and Erasmus Hall High Schools, the College of the City of New York buildings, Grace and Trinity Churches, the Trinity Building, the new West Point East Chapel and the new Times Building, the latter emphasizing the claim that in the Gothic alone are there possibilities of height sufficient to meet the modern requirements of the commercial sky-scraper.

THE HANDICRAFT EXHIBITION, at Manchester, England, is intelligently treated and illustrated with a great variety of photographic reproductions of recent examples of the work of the English Guilds.

Seven well chosen illustrations from the TWENTY-SEVENTH ANNUAL EXHIBITION of the SOCIETY OF AMERICAN ARTISTS are given with notes by Charles E. Fairman.

## OVER SIXTY PAGES OF ILLUSTRATIONS

An able and interesting article by C. Valentine Kirby, with illustrations from the State Industrial School, Colorado, discusses in a very convincing way a practical phase of "CRAFTSMANSHIP as a PREVENTIVE OF CRIME". Reference is also made to the subject of HANDICRAFT AND ETHICS in an article by Dr. Edward C. Kirk.

Both of the above articles have a special significance in connection with the current series of Home TRAINING IN CABINET WORK. The third of these practical talks on structural wood working, by Mr. Stickley, gives six additional illustrated pieces for study and practice, with working plans, all from original designs, simple, artistic and useful.

Other illustrated art articles include THE ART OF FIRE, illustrating the new Robineau Porcelains, by Charles F. Binns; JAPANESE FLOWER JARS, by Clarence M. Weed; THE ART OF DESIGN as shown in the HAND TOWEL OF JAPAN, by Anna Heard Dyer; and a number of PHOTOGRAPHIC STUDIES, by Frances and Mary Allen.

There is also a personal letter from PASTOR CHARLES WAGNER, in characteristic vein; A WORD ABOUT JOKING, by A. Louise Lawrence; a timely song-story for the Little Folk entitled "WITH THE ORCHARD FAIRIES"; together with THE CRAFTSMAN HOUSE SERIES 1905, NUMBER V.

The always interesting HOME DEPARTMENT, with its practical discussions, illustrations and correspondence; Notes of the Crafts, Book Reviews and the timely topics of the Open Door, complete an unusually strong and attractive number of The Craftsman, which fills over one hundred and eighty pages, including sixty or more finely executed illustrations.

## MODERN USE OF THE GOTHIC

The vigorous presentation of the "MODERN USE OF THE GOTHIC," and the "POSSIBILITIES OF A NEW ARCHITECTURAL STYLE," by Frederick Stymetz Lamb, in THE CRAFTSMAN for May, will challenge the attention of architects, and others interested in municipal art movements, throughout the country, and will doubtless arouse discussion in the profession.

The article is illustrated with a dozen or more examples of public buildings, including the Morris, Wadleigh, and Erasmus Hall High Schools, the College of the City of New York buildings, Grace and Trinity Churches, the Trinity Building, the new West Point East Chapel and the new Times Building.

The spirit of the article is indicated by the following excerpts: "It must be apparent to the most casual observer that we are tiring of the old architectural styles. It is felt they are not an adequate expression of present conditions and modern buildings show a distinct effort to modify or depart therefrom."

"It is the purpose of this article to show that in the modern use of Gothic, we have a suggestion of the lines of the possible development of a future architectural style."

"As in painting, the Classic school has been repudiated and a more modern and virile treatment based upon study of nature substituted, so in architecture the recent study of Gothic may be but a forerunner of a return to nature, from which a more virile and more practical style will be evolved."

"In Gothic architecture alone are there possibilities of height sufficient to meet modern requirements. The column and the lintel have their limitations. No matter how exaggerated may be the scale of the classic building, it will not be sufficient to meet present conditions. The height of the Gothic was only gauged by constructional limitations, not by design."

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# Monthly Design Competition

## July Competition Closes May 15th, 1905

The problem of the July competition, closing May 15th, will be a study of some Spring flower. In these studies, careful note must be made of the balance of masses, spacing, harmony of beauty, arrangement of dark and light, as explained by Mr. Hugo Froehlich in his articles on design in *KERAMIC STUDIO*. These studies should be made in India ink, wash drawing, accompanied by details in pen and ink, and treatments for mineral or water colors or both.

First Prize, \$8.00.

Second Prize, \$5.00.

## August Competition Closes June 15th, 1905

The Problem for the August competition, closing June 15th, will be a conventionalized border in black and white for a fish platter, one section at least to be given in color and the design to be accompanied by a treatment in mineral colors. The platter to be 20 inches in length. Studies of fish with conventionalizations by French artists will be found in April issue.

First Prize, \$10.00.

Second Prize, \$8.00.

Third Prize, \$5.00.

## September Competition Closes July 15th, 1905

The Problem for the September competition, closing July 15th, will be a marmalade jar with a conventionalized decoration of bees. Studies of the wasp from "Art et Decoration" in this issue will be suggestive in this connection. The bee motif may be used alone or in combination with any floral motif. One section at least must be given in color.

First Prize, \$6.00

Second Prize, \$4.00.

### Open to Everyone

No one is excluded—Non-subscribers, foreigners, former prize-winners, are eligible. Mark with fictitious name or sign, same to be on envelope enclosing name and address of competitor.

A color scheme should be sent with each design, at least a section of the design in colors. Between two designs of same merit, the prize will be awarded to the one accompanied by the best color scheme.

Designs must not be traceable to any existing pattern. All work should be mailed flat. Designs receiving mention will be considered for purchase. Send return postage for all designs submitted.

Each design must be made separately and not overlapping another. Any number of designs can be submitted by one person.

Designs from foreign countries should be sent by mail, *not* by express or Parcels Post.

*The Jury reserves the right to withdraw any prize for which there is no sufficiently worthy design.*

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